



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

were placed unseen at the wings; an arrangement which must have materially enhanced the effect both of the singing and dancing. The scenery, painted by Mr. F. Lloyds, from Mr. Stanfield's designs, prepared for Mr. Macready, was admirable; the scene of the "rolling wave" producing its usual effect. The orchestra, although capable of improvement, was fairly efficient in Handel's delicate accompaniments, Mr. J. L. Hatton conducting with much judgment and skill. We sincerely trust that the success of this truly artistic revival will amply repay the lessee for the immense outlay he must have incurred.—[Since the above notice was in type, we regret to find that *Acis and Galatea* has been withdrawn, and that a piece by Mr. Boucicault is to take its place. If report is to be credited, this change has been forced upon the management by the immense expense incurred in supplying the place of a vocalist who was indisposed, and not by any depreciation of the public taste.]

CHOIR BENEVOLENT FUND.

A GRAND Choral Service, in aid of the funds of this excellent Charity, took place in Canterbury Cathedral, on Tuesday, the 17th ult. We sincerely hope that the financial results of this gathering rewarded the zeal of the many eminent members of the various choirs who kindly lent their valuable assistance on the occasion. Of the success of the Festival, in a musical point of view, we can speak with the utmost confidence; for rarely, indeed, have we heard a service more perfectly performed. The Confession, Preces, &c., were Tallis's; and the Psalms of the day were sung to Chants by Beethoven, Goss and Professor Oakeley. Croft's fine *Te Deum* and *Jubilate*, in A, were most effectively given, the verses being sung by members of the Canterbury Cathedral Choir. The two Anthems after the third Collect—"The Glory of the Lord," and "Praise the Lord of Heaven," by Goss—are perhaps as noble specimens as could be selected from the works of one who has done so much to enrich our store of modern Church music. Both these works were sung with such intensity of religious feeling as to create a visible effect upon the congregation; the tenor solo, "He hath made them fast," being especially well and impressively rendered by Mr. Carter. Greene's Anthem, "God is our hope and strength," was sung before the sermon, the duet in which, "For God is in the midst of us," was excellently given by Messrs. Adams and Benson, Mr. Wynn's voice being heard to the utmost advantage in the bass part of the verse, "He maketh wars to cease." After the sermon, Dr. Blow's Anthem, "I was in the Spirit," was very finely sung, the verses being taken by Messrs. Young, Dyson, Christian and Lander. All the full parts in the Anthems were magnificently given by the united choirs, numbering about 100 voices, much of the steadiness and precision attained being due to the excellent conducting of Mr. Longhurst. Another important element in the general success was the thoroughly artistic performance of Mr. Jones, the Organist of the Cathedral, the accompaniments throughout being in such perfect sympathy with the composition as to inspire confidence in the singers, and give the utmost satisfaction to the listeners. The service was intoned by the Very Rev. the Dean, the lessons being read by the Rev. — Rowley (officiating for Mr. Hirst) and the Rev. the Precentor. The sermon (in which the claims of the Choir Benevolent Fund upon public sympathy and support were warmly and eloquently advocated) was preached by the Rev. W. H. Hutchings, M.A., Sub-Warden of the House of Mercy, Clewer, near Windsor. A luncheon took place after the service, at which the Very Rev. the Dean presided, supported by a number of clergymen and gentlemen, and the Committee of the Choir Benevolent Fund. Mr. Goss (who must have been highly gratified at the manner in which his music had been rendered in the Cathedral) was amongst the visitors; and in responding to a toast with which his name had been associated, he (with that modesty always united with real merit) thanked the Dean and Chapter

for their recognition of him as a composer of Cathedral music, and also paid a well-merited compliment to the Organist, Mr. Jones. In the evening, a concert of vocal music took place at the Music Hall, when a very excellent programme was provided. Several glees and part-songs were sung with much effect—amongst which must be mentioned a new glee of great merit, written for the occasion by Mr. Longhurst—and vocal solos were also given by Mrs. Sidney Smith, Messrs. Thomas Young, Kerr Gedge, Theodore Distin, Carter, Benson, Adams and Dyson. Mr. James Shoubridge conducted the concerted music, and Messrs. Jones and Longhurst were accompanists.

The New Polyhymnian Choir's Public Rehearsal for the past month equalled any of its predecessors. The first part of the programme comprised several pieces by Mendelssohn, and included "Morning Prayer," "I waited for the Lord" (duet, Master and Miss Robinson), "Ave Maria," "Lord God of Abraham" (*Elijah*), Mr. Fruin, "Hear my prayer" (solo, Miss Emily Dixon), and "The Vintage Song." Mrs. Paulsen accompanied, and also played the "Wedding March." The second part consisted of selections from Gounod, including "Jesu, blessed Word of God" (*Ave Verum*), "The dance invites us," and "The Soldiers' Chorus, from *Faust*. Miss Dixon, Miss Lowry, and Mr. Charles contributed some excellent songs, which greatly enhanced the pleasure afforded to a very large and appreciative audience.

WE quote the following paragraph from the "Empire," (Sydney paper), of the 16th June. "MR. ALFRED ANDERSON.—We are gratified to learn that this accomplished pianist and composer, who left Sydney under the patronage of H.R.H. the Duke of Edinburgh, to finish his studies under the most celebrated artists in Europe, left England for the Colonies in the ship Norfolk, which sailed in April last. We learn, from good authority, that he has received the highest encomiums and testimonials from the most eminent masters in Europe; and, therefore, it is not to be doubted that upon his return he will receive that liberal patronage his talents deserve."

Reviews.

ROBERT HARDWICKE.

The Opera and the Press. By C. L. Gruneisen, F.R.G.S.

WERE the publication of this pamphlet not obviously the result of a personal quarrel between the author and Mr. Gye, we should be inclined to consider that Mr. Gruneisen had effected some good by drawing public attention to those relations between the Opera and the Press, which we quite agree with him have proved most prejudicial to "art advancement." We give Mr. Gruneisen every credit for the share he had in the foundation of the Royal Italian Opera; and we thoroughly sympathise with him when he places before us the manner in which his article in the *Standard*, which was adverse to the "amalgamation scheme," was repudiated, on a hint from Mr. Gye, to an *employé* who called upon him respecting the Opera advertisements, that he considered it a gross and false attack upon himself. But we cannot admit that "art advancement" has anything whatever to do with the long accounts of the antecedents of persons, the interest in whom could only commence when they came prominently before the public. Mr. Gye, for instance, may have committed faults in his management of a great Opera-house; but these will not be magnified by the fact of his having been known at one period as the "purveyor of oil, soap, candles, &c., for the dressing-rooms." There can be no doubt, as our author says, that "the less *impresarios* interfere with journalists the better it will be for the interests of their establishments;" but how can such a change as this take place whilst free admissions for the critic and private boxes for his friends, are the taxes levied upon the lessee by a custom from which he dare

not depart? Criticism can only become thoroughly free when these taxes are abolished; and if Mr. Gruneisen's pamphlet should help forward this reform, he will deserve the thanks of all who, like ourselves, advocate a thorough severance between the *impresario* and the journalist.

J. F. PICKETT, ELTHAM.

A New and Easy Method of Learning to Play the Scales: designed for the use of Young Beginners. By W. H. GILL.

THIS is a laudable attempt to show the place of every note in the scales on the key-board of the Pianoforte. Upon long strips of card-board the scales are written in the staff (the major on one side and the relative minor on the other); and as the grouping of the black keys is shown underneath, the young pupil learns the position of the notes pictorially, the semitones being placed close together, and the fingering being carefully marked in the middle of the black circle representing the note. Experience only can prove whether this method is easier than the old plan of teaching the notes from the paper, and afterwards transferring them on to the key-board. For our own part, we are rather inclined to believe that it is scarcely desirable to save a pupil the trouble of thinking. Study cannot be made a pastime; and when a child is old enough to practise the scales, it is old enough to regard them as something more than a series of ladders, with black and white steps, as shown in Mr. Gill's method. Too many children are taught to play as a parrot is taught to speak; and it is only because we utterly disagree with this system that we offer one word against the ingenious invention before us.

HEALEY AND CO., CHESTER.

An Evening Service. Composed by the Rev. WM. STATHAM, B.A.

WE find it difficult to satisfy ourselves as to the manner in which Mr. Statham's Service should be treated, whether we should regard it as a mere exercise (in the style of the 17th century) or a piece of devotional writing intended for use in the service of the church. If it be intended as an exercise, we can only say that—apart from the question of impropriety in so misusing sacred words—it is ingenious, and exhibits for an amateur an unusual knowledge of the rules and resources of counterpoint. But if the latter hypothesis be correct, it altogether becomes a matter of graver import. To those who are striving daily and hourly, both by precept and practice, to place matters of this kind in their true light, it must appear strange that there should exist in these days a class of persons who have been blessed with all the advantages to be derived from early cultivation and training, but who are, at the same time, capable of setting about an important work without taking the slightest pains to first ask Why? or Wherefore? Take the present Service as an example. We find two compositions fitted more or less clumsily to the divine song of the Blessed Virgin, and the touching "Nunc dimittis" of S. Simeon. We think it almost impossible for any one to carefully read over those two canticles—one so full of ingenuousness and holy fervour, with its touching piece of artlessness "For behold, all generations shall call me blessed;" and the other so redolent of dignity and thankfulness, "Lord, now lettest Thou Thy servant depart in peace, for mine eyes have seen Thy salvation"—we repeat it seems impossible to read over these utterances of inspiration, and then coolly to sit down and unite them to strains which can only be described as weak imitations of the intensely prosaic settings of Gibbons and his immediate followers. Yet all this is done here. The quiet opening of the Magnificat, "My soul doth magnify" is here set to a heavy, ungraceful subject given out by the Basses, and imitated in turn by the Tenors, Altos, and Sopranos: the "working" exhibiting a more or less faithful reproduction of 17th century work. And so it is nearly all through. Whenever there is a chance,

and occasionally when there is not, a "subject" is given out—sometimes screamed by the Trebles; sometimes howled by the Altos, and occasionally grumbled by the Basses. But no matter which begins, the rest are sure to follow in their turn, like a flock of sheep. Now we had imagined that this sort of thing was becoming scarce, that, except in the very few instances where the words would suggest such a treatment (as in the case of "Hosanna to the Son of David," (Gibbons) where the rising clamour of the multitude is superbly rendered by passages of close imitation), or, again, where the words would simply admit without suggesting it (as in the concluding phrases of the Gloria Patri) such out-of-date notions had exploded, but we regret to see such is not altogether the case. And we beg leave to say that we regret it the more in the present instance, as Mr. Statham exhibits in some portions of his work a power, which, were it entirely unfettered, might probably enable him to adorn an Art which it is impossible not to see he has loved well enough to follow with hard and laborious toil. Hitherto he has only to all appearance succeeded in getting at the dry husks, which he has mistaken for the grain: but, providing he goes to work in the true spirit of an Art worker, and throws off his present trammels, it is safe to predict the nearness of his reward.

Fearing lest the above remarks might convey an impression undesigned and undesired by us, we feel it our duty to add that the above Service exhibits much good writing, and by many eminent musicians might, in all probability, be described as a fine service of the true cathedral type, abounding in passages of considerable intricacy and ingenuity: solid and church-like in its harmonies; elaborate but appropriate in its construction. Most of this might, on our part, be conceded, and yet the composition be far from what it ought to be. In brief, we consider double-counterpoint antagonistic to sacred devotion.

NOVELLO, EWER AND CO.

The Te Deum, Jubilate, Sanctus, Kyrie and Nicene Creed. Set in an easy form by C. G. VERRINDER, Mus. Bac., Oxon.

TO make a musical setting of the Canticles and other offices in the service of the English Church which shall thoroughly fulfil all the varied requirements of such a work, is a task worthy the attention of the most practised musician. It is a well recognized fact that compression, or, perhaps, to speak more correctly, concentration, is one of the greatest difficulties in composition, literary or otherwise. Any clergyman will tell you that it is far more difficult to write a short sermon than a long one: that it takes more brain-power to compress all you have to say into a solid and concrete form, than to be free to make your sermon as discursive and lengthy as you please. And we all know that in music the composition of a good original Hymn Tune or Chant is beset with a number of difficulties, many of which almost wholly disappear in the construction of a larger work. But, oddly enough, these difficulties appear to be greater and more numerous in a setting of the Canticles, &c., than in almost any other class of composition known to us, for the compression necessary in the case of a single chant is here required through whole movements, some of which—as the *Te Deum*—are of considerable length. The necessity for not repeating the words, the difficulty of following, and giving an adequate rendering to, the ever-changing sentiment, and the utter impossibility of, what is understood, as developing a subject in the slightest degree, is quite sufficient to render a "Service" an exception to ordinary rules; and at the same time indicates that so difficult and important a class of composition should not be attempted by any but the most experienced masters in the art.

A careful examination of the compositions of Mr. Verrinder now under notice has tended to convince us that though Mr. Verrinder is in possession of many of the necessary requirements for such a work, yet he is not